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[MAY, 1902.

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Talking a few days ago with the hon. sec. of a defunct Nonconformist Choir Union in the north-west of England, he informed us that its death was due entirely to the apathy of the congregations. They would do absolutely nothing to encourage and support the union. A local festival was ar-

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sing different intervals. He adds that he has never yet heard one cuckoo sing two intervals.

In whose hand is the power to dismiss a church choir? That is a question we heard asked the other day, and it arose from the following circumstances. A new minister has recently undertaken the pastorate of a church in a suburb in the West End of London. One of the first things he did was to dismiss the choir without giving any reason. The singers and their friends naturally ask if the minister has the power so to act. We should imagine that he has *not*. Probably the deacons and minister together have the right to disband a choir; or possibly it can only be done by the vote of the church members. But in this particular case, even if the minister was within his rights, surely it was a very high-handed proceeding, and certainly a very foolish thing to do, for thus at the

very commencement of his ministry he alienates the sympathy of the choir and their friends.

We understand there are still a few books of music for the N.C.U. Festival, on June 14th, left. Application should be made forthwith to Mr. T. R. Croger, 114, Wood Street, E.C.

We are informed that the Coronation March (Godfrey), which won the prize of £50 offered by the Musicians' Company, cannot be performed by an orchestra in a concert room without the payment of a fee to some fund in which the *Daily Express* is interested. The fund may be for a good object, and worthy of support; but it is hardly fair to allow a conductor to order and pay for band parts, and then on their arrival to find he has to pay a fee before he can use the parts in public.

Passing Notes.



HOPE somebody has sent Mr. Fuller Maitland a copy of "The Bristol Tune Book" voting list printed in the April issue of the JOURNAL. In this list of the hundred best hymn-tunes Sullivan's "St. Gertrude" stands first, and Dykes' "Hollingside" second. Now, Mr. Fuller Maitland has just published a book on English music in the nineteenth century. Naturally he has to deal with Sullivan, and he mentions Dykes. What is his view of these composers? Take Dykes first. He was, says Mr. Fuller Maitland, "a clerical hymn-tune writer whose compositions have for many years enjoyed a surprising degree of popularity. Their studied avoidance of all that can be called severity, the sentimentality of the melodies, and the poverty of much of their harmony, are qualities that have appealed, and not in vain, to thousands of worshippers, and to those among the clergy and laity whose leanings are towards the superficially emotional." So much for the "clerical hymn-tune writer" (there is a sneer there, you may be sure). Let us get to another paragraph and see what Mr. Maitland has to say about Sir Arthur Sullivan.

He has a great deal to say, but this is the passage which most interests us here: "That the man who wrote the concerted music of 'The Mikado,' the exquisitely ingenious quartet of vocal variations in 'The Gondoliers,' or the mock-Greek chorus in 'The Grand Duke,' should have brought himself to be acknowledged as the composer of . . . the obviously sentimental 'The Lost Chord,' the hymn-tune 'Onward, Christian soldiers,' or the pointless strains of 'The Absent-minded Beggar,' is hardly credible; and Sullivan's better work will only be appreciated by musicians when these have passed into complete oblivion." Now what are we to make of all this? Dykes' tunes are sung in all our churches by all sorts

of people, and "St. Gertrude," the tune to "Onward, Christian soldiers," tops the list of the hundred best tunes, with Dykes' "Hollingside" following! Clearly there is something wrong with Mr. Fuller Maitland's view of the matter. He is the superior person, affecting evidently to look at the hymn-tune as a very low form of the art. As Mr. Curwen puts it, "he has only one standard in music: he will not acknowledge that music of all sorts is needed." Of one thing I am positively certain, and that is that Dykes' hymn-tunes and Sullivan's "St. Gertrude" will live when most of the dry-as-dust academic stuff belauded by Mr. Fuller Maitland has gone to oblivion. Mr. Maitland is too pedantic altogether.

My sympathies are with the correspondent who writes in the April number on the relationship between organist and choirmaster. I have never approved of the plan occasionally adopted of separating the posts of organist and choirmaster. In nineteen cases out of twenty it fails to work, and must always fail to work so long as human nature is what it is. Hardly any two musicians can be found to agree upon points of musical rendering; and the position is aggravated when, as is generally the case, the organist is musically the superior of the choirmaster. Nor is there any reason why there should be a separation of the posts of organist and choirmaster. That organists are too often indifferent choir-trainers I readily admit. But then why appoint men who are indifferent choir-trainers? Take proper means to find out whether a candidate for an appointment can drill a choir, and if he is found wanting in that important particular, reject him. I have had a good deal of experience of these dual appointments, and I have generally found that the only cases in which they work at all satisfactorily is where a very young man, a first-rate player but with no experience, is placed under a much older man as choir-trainer.



But in all ordinary cases I would have the posts of organist and choirmaster combined.

The newspapers have been making a great deal of a case which recently came up for decision in Germany. A well-known opera singer had phonographic records of certain of his songs made for public sale. A manufacturer of phonographs purchased some of these records and reproduced them in large numbers by means of some duplicating process. The duplicates were being sold, and the singer came to court to ask protection. He got what he asked, the court holding that the unauthorised reproduction of a phonographic record "is just as reprehensible as the illegal reproduction of a picture or a book." The case is interesting, but it is not so novel as the newspapers seem to think. Madame Patti had an analogous case more than ten years ago. The proprietor of a phonograph secured in it, during an opera performance in San Francisco, a splendid impression of the prima donna's voice, and proposed to make a tour through the States, giving through the phonograph Patti's solos at second-hand. Patti entered an action in the American courts to check the enterprising gentleman, but I can't remember if the case came to a hearing. I suppose Edison never thought of these things when he invented his machine for bottling up the human voice. We must pay for our progress!

The analytical programme seems to have become as necessary to the concert-goer as the guide-book is to the tourist. Whether the writing which one generally finds in such programmes has influenced the general culture much, may be doubted. Concert-goers who are capable of understanding the aim of the composer certainly do not need literary finger-posts; while those who are less enlightened are also usually less earnest, and do not care to take the trouble to read a book about the music at the time, or to study their programmes afterwards. The idea of such programmes seems to have been mooted at the close of 1836, when Mr. C. H. Purday addressed a letter on the subject to "The Musical World." His suggestion was apparently first acted upon—or it may have been independently—by Mr. Thomson, the first Professor of Music in the University of Edinburgh, who published the first analytical programme, at any rate in this country, for the first Reid concert in 1841.

J. CUTHBERT HADDEN.

"The Triumph of the Cross" at the City Temple.



ON the evening of Good Friday an excellent performance of Mr. Beridge's new cantata, "The Triumph of the Cross," was given in the City Temple, under the direction of the composer. The soloists were: Miss Alice Toleman, Miss Ethel Holt, Mr. J. Dougall, and Mr. John G. Watts. The energetic organist of the Church, Mr. A. J. Hawkins, presided at the

organ. The new work follows, at a distance, the older form of "passion," that is to say, the Bible text is narrated either by the chorus or by one of the soloists, the words of the Saviour being allotted to the tenor; of Pilate and the Chief Priest to the bass; and of the Angel to the soprano; while the whole is interspersed with reflective choruses often based on familiar hymns. Thus, after the Hosannas of the populace on Palm Sunday, we have Dean Milman's hymn, "Ride on! ride on in majesty!" set to Goss' fine tune Worcester. Then after the Agony in the Garden we have the chorus Gethsemane, while after the arrival of the servants of the Chief Priests we have Sir E. Denny's hymn, "What grace, O Lord," as a chorus, containing antiphonal passages between sopranos and altos, and tenors and basses, finishing with fugal treatment of the words, "Thy foes might hate, despise, revile." The bass solo, "I find no fault in Him," with shouts of "Crucify Him," and "Not this man, but Barabbas," is very dramatic and effective. An instrumental "Solemn Processional" separates the Condemnation from the Crucifixion, the narrative of which is set out in two texts from St. Luke's Gospel sung by the tenor and followed by soprano solo, "See the destined day," with quartette refrain of "Holy Jesus, grant us peace," by Dean Milman, and Bernard of Clairvaux's "O sacred head once wounded" treated as soprano solo, with responsive passages for chorus. This section closes with "When I survey the wondrous Cross" to "Rockingham," after which we have a quartette, "Resting from His work that day," followed by a few words in recitative telling of the Resurrection, the chorus entering without a break softly with "He is not here," repeating the words to a crescendo, until a fortissimo is reached, with "He is risen, Hallelujah, Hearts to heaven and voices raise," and chorus in 9/8 time, which gives the cantata a good finish.

Correspondence.

THE RELATIONSHIP BETWEEN ORGANIST AND CHOIRMASTER.

To the Editor of THE NONCONFORMIST MUSICAL JOURNAL.

SIR.—In reply to the letter of "Student" in your last issue I would ask: Why do the choir retain the services of an uncongenial choirmaster?

I beg to give my experience. For fourteen years I was honorary choirmaster and organist; for one year I have been organist only, under the choirmaster. There may be frequently things I do not like, and occasional slights, but I am glad to have the help of a choirmaster, so I find it best to say nothing, and by no means worry. Whatever the service music is, I play in my best possible manner. If anyone complains, I refer them to the choirmaster. Messrs. F. G. Edwards and J. Adcock both give warning of friction in their books. Occasionally I forward the choirmaster a list of hymns and anthems which he may have overlooked, also suggestions for festival occasions, which are usually adopted.

Our results are good; average choir attendance 30; and the singing is considered to be the best in the Parish. Yours sincerely,

KEEP SMILING.

Music at Abbey Road Wesleyan Church, Barrow-in-Furness.



HERE is no part of England in which the inhabitants show more religious enterprise and generosity than Lancashire. The whole county abounds in fine places of worship, and for the most part they are filled with earnest and devoted congregations. The Nonconformists of Barrow-in-Furness are not behind the times, and this flourishing and growing town possesses several fine churches. The "West End" of the town has grown considerably in recent years, and with a view of meeting the spiritual needs of those residing in this district, the Congregationalists and Wesleyans have built handsome churches, both in the Abbey Road. It is with the latter we now have to deal. For some time the Wesleyans worshipped in a "tin tabernacle," but feeling that their cause would show more vigour and life if they had a permanent building, with commendable spirit they determined to build. The result is that a very handsome and complete pile of buildings now stands on an excellent corner site. The church itself internally is really beautiful. Everything seems of the best. The pulpit and choir stalls (which are situated in the chancel) are made of light oak, the pulpit being ornamented with carved and fret work. The communion table, which is raised above the level of the chancel, is also made of the same wood, and this part of the church is enclosed by a neat railing. The wall at the back is covered with drapery of ecclesiastical pattern. There has been no narrow spirit in the arrangements and fittings of the church. Some old and out-of-date Methodists might possibly object; but happily a broad view has been taken by the authorities of this church.

Adjoining the church are splendid class-rooms, lecture hall, church parlour, minister's vestry, stewards' vestry, etc. The total cost came to about £10,000. Thanks to the noble generosity of the congregation, a good proportion of this has been raised, and the remainder will no doubt be forthcoming ere long.

Since the church was built a harmonium has been used to lead the singing. In spite of the debt on the building the leaders thought it would be

wise in every way to get an organ, and the congregation heartily agreed with this decision. Messrs. Wadsworth, of Manchester, were entrusted with the order, and in another column will be found some particulars of the opening of the instrument, which has three manuals and contains twenty-seven speaking stops. Preparation is made to add five more stops at some future time. At first it was intended to put in part of the great and swell and leave the choir. But it was afterwards determined to complete the great and swell (with the exception of the contra fagotto and clarion). Four friends came forward, each presenting one of the choir

stops, so a very good, useful instrument is now in the church. It is placed in a chamber off the chancel, the player being on a level with the singers. The case is of light oak, to correspond with the other woodwork in the chancel already referred to. The only drawback to the instrument is that the opening from the organ chamber into the body of the church is exceedingly small, so the tone is rather boxed up.

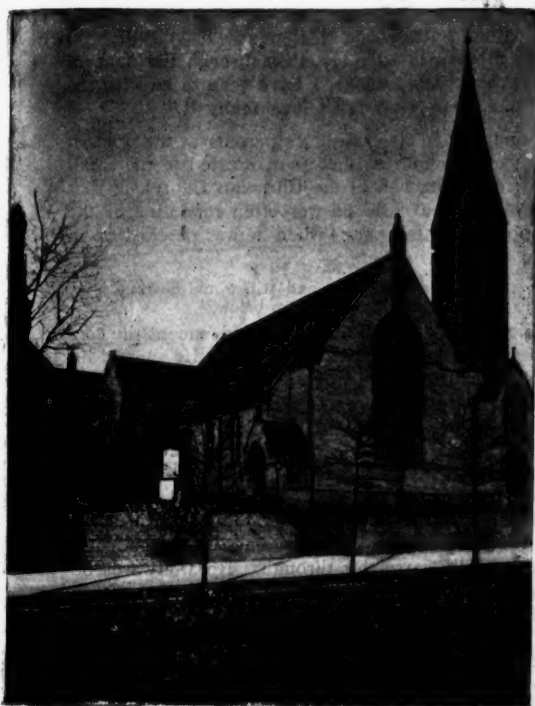
The organist is Mr. John B. Rushton, who has worked hard during the past few years to secure the new organ. Mr. Rushton has had to do the best he could with the harmonium hitherto. But he is accustomed to an organ, and being an earnest and enthusiastic lover of church music, he will very quickly

get to understand all the beauties of his new instrument, and thereby render great help to the singing.

The choirmaster is Mr. J. W. Brocklehurst, whose likeness we give. He has only recently undertaken the work, but already his influence is felt, and there is little doubt that a very fine musical service will in future be heard at Abbey Road. Mr. Brocklehurst is young, and has excellent musical taste, and though not a professional musician, he has considerable knowledge which fits him for his duties. He has had experience in the Preston Choral Society, where, as a member of the executive, he had a hand in organising some of the best concerts—choral and orchestral—in the North of England. Removing to Morecambe, he became a member of the Madrigal Society. Here he acquired a strong taste for unaccompanied music, which he maintains



MR. J. W. BROCKLEHURST.



ABBEY ROAD WESLEYAN CHAPEL, BARROW-IN-FURNESS.

is the best study for teaching thoroughness and conscientiousness in all details. Business called Mr. Brocklehurst to Barrow last summer, and the Wesleyans were fortunate in securing his help.

The choir is distinctly a good one. On the Sunday we visited the church about thirty-five singers were present. The way they sang the anthems, *Te Deum*, *Magnificat*, etc., was exceedingly creditable. There was plenty of tone, but there was also due attention to expression. Solo parts were taken by several members with good taste. There was a heartiness and an enthusiasm about the singing which was certainly inspiring.

The present minister in charge of the church is the Rev. J. C. Jowett, a young man of commanding presence and much influence. He is an able preacher and excellent worker.

Our visit to Abbey Road was in every way most pleasant. Minister, stewards, choir, together formed a happy family. Such enthusiasm and unity of purpose promise well for a very bright future for the church and all its Christian activities.

OPENING OF NEW ORGAN AT BARROW-IN-FURNESS.

A FINE three-manual organ by Messrs. Wadsworth and Bro., of Manchester, has been erected in Abbey Road Wesleyan Chapel, under the supervision of Mr. E. Minshall. Special opening and dedicatory services were held on Sunday, April 6th, when Mr. Minshall presided at the instrument, the Rev. Isaiah Jones being the preacher. At the morning service, the choir, under the

direction of the choirmaster, Mr. J. W. Brocklehurst, sang excellently the Introit, "The Sacrifices of God are a broken spirit" (Calkin), *Te Deum* in F (Dykes); anthem, "We declare unto you glad tidings" (Maunder). The special music at the evening service included, Introit, "If we say we have no sin" (Calkin); *Magnificat*, Lloyd in E flat; Anthem, "I will sing of the Mercies of the Lord" (Darnton). In the afternoon Mr. Minshall gave a recital, and a second one after the evening service. At the former Mr. Peacock gave a nice rendering of two solos from "Elijah." The church was quite full at the afternoon and evening services, and the collections for the day were considered satisfactory. Recitals have also been given by Dr. Brown and Mr. Hogg (Preston).

London Sunday School Choir.



R. LEONARD C. VENABLES, Principal of the South London Institute of Music, gave a most interesting lecture on "Why the Staff Notation is inferior to the Tonic Sol-fa for Choral purposes," illustrated by

numerous lime-light lantern illustrations, to the Guild on March 20th. Perhaps no musician is more qualified than Mr. Venables to deliver such a lecture, as he is the Chairman of the Council of the Tonic Sol-fa College. In the discussion which followed it appeared by the remarks of Messrs. Whiteman, Curtis, Freeman, and Merritt, that there were no unbelievers present, as all the experiences of these gentlemen were in unqualified approval of the system for choral purposes, and as the best medium of studying the Staff Notation.

ANNUAL MEETING.

The thirty-first annual meeting was held at Bishopsgate Chapel on March 21st. After the "social tea," A. Kerr, Esq., presided, and extended a hearty welcome to those present, in which the Pastor (Rev. T. Grear) cordially joined. A cheery letter from Mr. Luther Hinton was read, in which he expressed his regret at his inability to attend through ill-health—a cause not suspected in the brightness of the epistle. Unhappily, Mr. Hinton has since passed away. His letter therefore now possesses a pathetic interest. Looking back over the thirty years of the Choir's existence, Mr. Hinton wrote with gratitude of the many signs of blessing which had marked the course of time. Heaven was fuller, earth brighter, and people happier by reason of the Choir, in which he expressed his unabated interest. A warm-hearted response was promptly telegraphed on behalf of the meeting. Mr. J. Barnard, the veteran secretary, presented a report of satisfactory and encouraging progress in all departments, and expressed his thanks to all the officers of the Choir, who had done so much to make the success possible. Mr. Whiteman (the conductor), to whom much is due, was unavoidably absent. Inspiring speeches, solos by Mr. J. T. Smith, and music by Mr. Chidgey's Mandoline Band filled the evening with pleasant occupation and happy memories.

The late Mr. Luther Hinton.

"Let there be nothing gloomy, but let your hearts be filled with holy joy that through the love of my Heavenly Father, and the grace of the Lord Jesus Christ my Saviour, I have gone to be with the company of the Redeemed, there for ever to learn more and more what God's love really is."



SUNDAY school workers in many lands will learn with deep regret of the home-call of Mr. Luther Hinton, which took place at his residence at Southend on Thursday, April 10th. The above "message" found among his papers after his decease is a fitting reflex of his active life. An arduous labourer, his desire was to unite in bonds of Christian fellowship all workers among the young. Music, he found, was a ready means of accomplishing this, and for a quarter of a century he stood at the head of the London Sunday School Choir, an organisation now covering the whole of the metropolis, and which under his genial and painstaking conductorship advanced by leaps and bounds in numbers and musical ability. "Let there be nothing gloomy" may well be said to have supplied the keynote to Mr. Hinton's life-work, as any one acquainted with his labours among young people would readily testify.

The personal characteristics of Mr. Hinton's life and work are, however, best described in the "appreciations" of his colleagues and co-workers given below. After relinquishing the conductorship of the Choir through failing health, Mr. Hinton retired to Southend, where, after a happy recovery to vigour he entered with characteristic energy into the religious life of his new home, and allied himself in membership to the Cliff Town Congregational Church, the Pastor of which, Rev. E. Hamilton, became one of his firmest friends. This year Mr. Hinton had accepted the office of President of the Southend and District Sunday School Union, and had hoped to have spent many days of useful labour in visiting the schools of the district.

On the Sunday after his death there were very sympathetic pulpit references at Cliff Town and other churches in Southend and elsewhere. A very large gathering met at the grave-side at Ilford, on Tuesday, the 15th ult. Many branches of Christian work, musical societies, etc., were represented. Mr. Whiteman conducted the company in singing Mr. Hinton's favourite hymn, "There is a glorious Home," a fitting expression for the thoughts of the friends at the close of the well-spent life of one who had surely learned on earth the songs to be sung above.

An "Appreciation" by Mr. J. Barnard (Manager and Secretary London Sunday School Choir).

It was only after his marriage to Miss Phoebe Gregory, the daughter of a Welsh musical composer of more than local celebrity, that Mr. Hinton embarked in the career of Christian work into which he threw the full energy of a most enthusiastic nature. About 1857 they united themselves with the Baptist Church at Cotton Street, Poplar. Prior to that

period he had lived with his parents in the western part of London, and he often reverted to the small part child life had in the Christian Church of that period. As a child he was often reminded of the couplet from Dr. Watts when he was perched up in the children's gallery:—

"I have been there and still would go,
'Tis like a little Heaven below,"

which evidently, to his young mind, meant the congregation in the body of the chapel. He showed his youthful musical proclivities by being amongst the subscribers to Novello's cheap issue of Handel's works at 6d. a part. After his arrival at Poplar, however, life commenced for him in earnest. The first work he undertook was to be Superintendent of the Dingle Lane Ragged Sunday School, and those who know what this meant in the later fifties will realise the calibre of the young man who could successfully carry this through. He afterwards became Superintendent of Cotton Street School, an office he retained until 1885.

A field soon opened for the exercise of his musical powers and tastes. The Sunday School Anniversaries were joyous days under his teaching and direction, and he started a Musical Society, in which the collective practice of the highest class music was for many years successfully carried on. It was at this time that I first met Mr. Hinton. I was one of the teachers at Cotton Street, and had just accepted the office of Secretary of the Poplar District of the East London Auxiliary Sunday School Union. Mr. Hinton, like myself, was inspired with an ardour for the development of Sunday school work, although not in the same direction. My burning desire was to bring about the full unity of all Sunday school workers, and we readily saw that bringing them together for musical work was one of the readiest ways of accomplishing this object. We at once recognised the kindred spirit that animated each other. Different in many ways, but one the complement of the other, henceforth our lives were but as one, and a few hours before the sad departure I clasped his hand for the last time. Such is Christian brotherhood!

The record of Mr. Hinton's life from 1870 onward is the history of the London Sunday School Choir. Its inception in 1871, its growth and increasing popularity, were mainly due to the boundless enthusiasm of our deceased friend. No man ever troubled less as to the organisation and details of a society he was interested in than Mr. Hinton; but let him see six or seven hundred bright-faced children before him and you had him at his best. He was inspired. Loving the children he knew the possibilities that were in them, and he was resolved to have their best, and he got it. Not many conductors have succeeded as he did in gaining so perfect a mastery over a large audience of young people.

In affectionate Memory of
MRS JOSEPH PARKER.



THE LORD'S PRAYER



Composed by

ALFRED JAMES HAWKINS

Organist and Musical Director.

The City Temple, Holborn Viaduct, E. C.



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THE LORD'S PRAYER.

ALFRED JAMES HAWKINS.

$\text{♩} = 112.$

mf

Our Fa - - ther which art in Heaven

mf

Org:

p

Hal - low - ed be Thy Name Thy kingdom come. Thy

p

cres.

mp

will be done on earth as it is in Heaven... Give

p

us this day our dai - ly bread. And for - give us our

KINS.

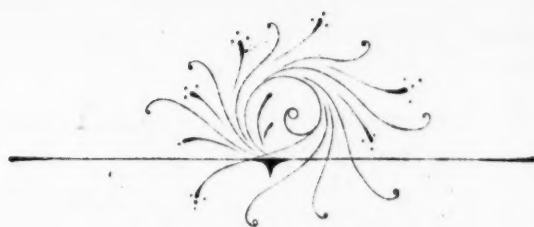
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Give

our



THERE SHALL BE NO NIGHT THERE



WORDS BY

Christopher Wordsworth

BISHOP OF LINCOLN



MUSIC
BY

REV. GERARD WILLIAMS

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THERE SHALL BE NO NIGHT THERE.

WORDS BY
Christopher Wordsworth.
Bishop of Lincoln.

MUSIC BY
Rev. Gerard Williams.

p

1. The day is... gently sink-ing to... a... close...
2. Our change-ful... lives are ebb-ing to... an... end;...

f

Faint-er and yet more faint the sun-light glows; O Bright-ness
On-ward to darkness and to death we tend; O Conqueror...

mf *p*

of Thy Fa-ther's glo-ry, Thou... E-ter-nal Light of light, be
of the grave, be Thou our guide... Be Thou our Light in death's dark

pp *cres.* *p* *cres.*

with us now; Where Thou art pre-sent darkness cannot be...
e-ven-tide; Then in our mortal hour will be no gloom,

f *dim.* *pp*

Mid-night... is glorious noon, O Lord with Thee.
No sting... in death, no ter-ror in the tomb.

8

p

3. Thou who in dark-ness walk-ing didst ap - - - pear...

4. The wea - - ry world is mould'ring to de - - - cay,...

p

f

Up - on the waves and Thy di - ci - - ples cheer, Come, Lord, in
Its glo - ries fade its pageants pass a - - way; In that last

mf

lonesome days when storms as - - sail, ... And earth - ly hopes and human
sun - set, when the stars shall fall, ... May we a - - rise, a - waken'd

mf

pp *cres.*

suc - cours fail; When all is dark, may we be - hold Thee nigh,
by Thy call, With Thee, O Lord, for ev - er to a - bide.

f *dim.* *pp*

And hear Thy voice, "Fear not, for it is I."

In that blest day, which has no e - - ven - - tide. A - - men.

f *dim.* *pp*



tres-pass-es as we forgive them that tres-pass a- - gainst

meno mosso.

us And lead us not into temp-ta - - tion But de-

f a tempo.

- liv- - er us from e - - vil For Thine is the king - dom The

rit: e cres:

power and the Glo - - ry For ev - - er and ev - - -

p adagio.

- - er A - - men A - - - - - men



For twenty-five years he led the annual concert of the London Sunday School Choir on the Handel Orchestra of the Crystal Palace, and retired from the position in 1896. On his retirement he was presented by the members and friends with a handsome testimonial in appreciation of his loving service, and was elected a vice-president of the Association. Perhaps the happiest point in his life was when he conducted the musical demonstrations in connection with the Centenary of Sunday Schools in 1881, and especially the Mass Concert in the grounds of the Crystal Palace. It was estimated that 30,000

singers followed his baton on that occasion, led by two full military bands. The effect was beyond description, and led many to thank God for the privilege of taking part in the proceedings. In addition to the annual festivals at the Royal Albert Hall, he conducted for many years permanent choirs, the principal being the City of London Choir. He also sang in the Handel Festival Choir on every occasion from the second to the last celebration, and in many ways he promoted the love and practice of good singing. He was a man of a grand nature. He had his failings, but they were those common to his impulsive, earnest spirit. He could not brook anything mean or that seemed to him unworthy. It was his desire and hope to have taken some

part, no matter how small, in the forthcoming celebration in connection with the centenary of the Sunday School Union, but the Father knows best, and He has taken him home, and his voice will mingle with the choirs of heaven where no weakness of earth will mar the melodious strains. This, however, we have for our comfort and inspiration—that the world is better for his life and work.

The following testimonies are furnished by Mr. Hinton's co-workers in the leadership of the Choir:
Mr. J. Rowley (Conductor of Junior Festival Choir).

Mr. Luther Hinton's success as a conductor did

not depend upon one quality only. Foremost among his characteristics were vivacity and energy. These were best seen at the numerous rehearsals he held in connection with the Crystal Palace Festivals. His transitions from grave to gay, and from scolding to coaxing, from satire to seriousness, were very remarkable. He could not tolerate anything like carelessness of style, and he took infinite pains to correct errors. His motto with regard to the quality of the music sung at the Crystal Palace Festivals was always "Excelsior," evidence of which can be seen by comparing the books for 1873 and 1895.

It is not surprising that a man having his broad sympathies and well directed mind should have attained to the prominence he undoubtedly reached in the world of Sunday school singing.

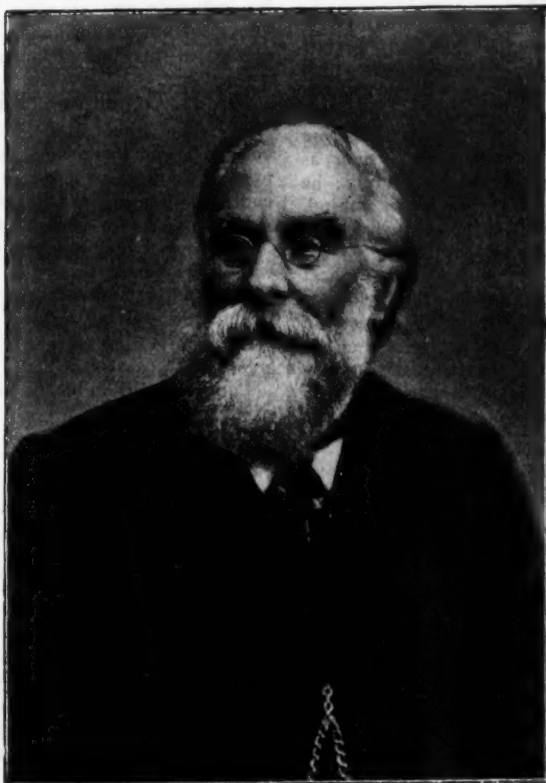
Mr. Geo. Merritt, G.T.S.C. (late Conductor Festival Choir).

As co-worker with Luther Hinton since 1873, and his successor in the conductorship of the London Sunday School Choir in 1897, probably few men are better able to estimate the value of the services which he rendered to the cause of music among the masses, and more especially to the Sunday school scholars and teachers of this great city. The love and affection that he inspired wherever he went enabled him to draw out of the singers their best efforts, and one of the most difficult tasks of my life

was to follow in his steps during the first year of my taking the baton from his hands and to overcome the resentment which each singer seemed to feel in finding some one else in his place. His sunny nature, whole-hearted enthusiasm for his work, and untiring energy, have been a wonder to many, and he has left a splendid example of what can be done in spreading a love of song among the people, by a life of consecrated devotion to a great ideal.

Mr. W. Whiteman (Conductor Festival Choir).

My recollections of Mr. Luther Hinton go back to the days when I joined the Sunday School Choir at



*John Arden
Luther Hinton*

its commencement, in East London, as a lad.

Mr. Hinton possessed a most fascinating personality; a strong, yet lovable man, his influence over the children was enormous; always bright and cheerful, his presence at rehearsals of the Choir, and at all children's gatherings was as welcome as the sunshine. There was nothing morbid or gloomy in his disposition; he would have none of the "Here we suffer grief and pain" style of hymn for his children, everything must be bright and joyous. I think the secret of his great success in those early days was his deep love for the children, and the children certainly loved him in return.

As chief assistant to Mr. Hinton for many years, it was my privilege to travel with him to rehearsals in all parts of London. Mr. Hinton was seen at his best at these gatherings of singers. Blessed with a large sense of humour he could always say the right thing at the right moment; his illustrations were always appropriate, and generally witty, such as were not likely to be forgotten by his hearers; he could be severe on occasion, yet was never unkind. He used to say to me, "Scold them as much as you like, but always send them away smiling."

It afterwards became my duty, at very short notice, owing to Mr. Hinton's sudden illness, to take his place as conductor at the Albert Hall Concert, in 1896, and at the subsequent Summer Festival at the Crystal Palace. Mr. Hinton then retired from the active work of the Choir, and from that time—with the exception of the seasons when Mr. Merritt

was the conductor—it has been my privilege to occupy the position so long and so ably filled by our dear friend, and to endeavour to maintain the traditions and carry on the work he loved so much.

It was Mr. Hinton's greatest delight to watch the progress of the Choir during the last few years, and to encourage the workers in every possible way.

The name of Luther Hinton can never be forgotten. His loved Sunday school children (how many thousands) have gone to the ends of the world, and his influence and example will always remain a source of inspiration and encouragement to all workers in this field of labour.

Mr. H. G. Johnson, F.R.G.S., Hon. Sec.

The world seems all the poorer to us now that our beloved friend has passed away. He gave himself to his life's work with a rare enthusiasm, and ever endeared himself to his singers by his genial manner and happy method of criticism.

Never was a conductor more autocratic; yet never was one on better terms with his choir.

His was a brave, manly spirit, scorning all effeminacy, warring against all forms of evil, and yet withal getting out of life the best it had to give.

Long may his influence and spirit dwell among us!

Dr. Cummings on Dr. John Bull and Handel.



HE popular and versatile Principal of the Guildhall School of Music, Dr. W. H. Cummings, had a busy day on Saturday, the 12th ult., delivering two lectures on important subjects, both involving much research. In the afternoon the lecture, at the Royal Institution, was on our National Anthem, the first of three discourses that Dr. Cummings is to give on "British National Song."

The lecturer endeavoured to enlighten, and took infinite pains to prove to the poor deluded mortals who credit Henry Carey or Lulli with the composition of the original of "God Save the King," that the composer was no other than Dr. John Bull. For about forty years Dr. Cummings has been collecting pamphlets, books, and other evidence dealing with the subject. His conclusions are contained in the following sentence:—"The identity of the Bull music with the National Anthem is established by its form and by its rhythm, which are quite unusual. As a matter of fact, it is a variation of the old dance form known as the Galliard, which is made up of two-bar groups of triple time, with two parts of six and eight bars respectively."

The musical illustrations were performed by Misses Saunders, Cici'e Vicars, Mr. H. Turnpenny

and Mr. Montague Borwell, with Mr. Norman Cummings at the pianoforte.

In the evening, before the London section of the Incorporated Society of Musicians, Dr. Cummings was dealing with interesting incidents in the life and work of the immortal composer of the *Messiah*. Dr. C. W. Pearce occupied the chair. Dr. Cummings possesses an ideal voice and delivery for a lecturer; every word was as clear as possible, and uttered without the slightest hesitation, although delivered chiefly from memory. The lecture was illustrated by a number of very effective limelight views. These included enlarged *facsimiles* of Handel's writing, including the signature to his will (in which the lecturer pointed out the absence of the diæresis over the "a," with which some people persist in writing Handel's name), some manuscript music, a leaf from the composer's sketch-book, containing scraps of the *Messiah*—"He was despised" and "Amen Chorus," and some from *Samson*, also a melody in A minor entitled "The poor Irish boy." The latter interesting item the lecturer sang, supplying his own harmonies (the air only being left by Handel). This was a pleasant feature in the programme, and evidently much appreciated by the audience, which probably contained some who recollect Dr. Cummings in the days when he was a concert singer. He

sings well yet, and was loudly applauded. Several excellent pictures were shown of the old town of Halle, where Handel was born, including two of the large bronze statue which stands in the market-place.

Dr. Cummings took much trouble to confute the statements that have been made to establish the theory that the *Messiah* was written in Dublin. He said most likely the great work was written in Brook Street, where Handel resided about the date that it was written—August and September, 1741.

The difference between the librettist Smith and Handel was briefly referred to. Dr. Cummings said that Handel, while on his deathbed, sent for Smith and became reconciled to him before partaking of his last communion.

The lecturer laid particular emphasis on the fact of Handel's goodness. He doubtless had his faults, but he was essentially a good, moral-living man, and led a virtuous life, attending service at St. George's, Hanover Square, regularly.

Although Handel was twice bankrupt, he was finally successful, and among other benefices left a thousand pounds in the hands of the Royal Society of Musicians for the benefit of his less successful musical brethren.

The lights being turned up, Dr. Cummings asked Mr. Montague Borwell to sing "Revenge, Timotheus cries," from *Alexander's Feast*, which he did in excellent style.

Dr. Pearce announced that the meeting was then open for discussion, and in a neat speech moved a vote of thanks to the lecturer for his valuable and instructive discourse on Handel.

Professor Prout, in seconding this vote of thanks, took exception to one of the suggestions Dr. Cummings had made, viz., that there was so much likeness in a certain passage in one of Mozart's Masses to a phrase in the Hallelujah Chorus of the *Messiah* as to justify him in thinking it to be a reminiscence taken by Mozart while engaged in adding the additional accompaniments to that work. Dr. Prout thought the passage simply a coincidence, and by way of illustrating how far coincidence might go, played and compared a passage from Weber's "Oberon" with one from Mendelssohn's "Midsummer Night's Dream" nearly identical, but as Dr. Prout asserted, written without the possibility of either composer having seen the other's MS.

Dr. A. H. Mann, of Cambridge, contributed some interesting remarks, telling how he himself had picked up a MS. copy of the *Messiah* at a church in Ireland, where he found the organist using it to make the organ seat higher; by this operation the outside pages had become worn off. Dr. Mann thought that this might be one of the copies Handel himself had sent or had taken to Ireland.

After a few remarks by Mr. Shedlock and Dr. Vincent the meeting was separated.

Echoes from the Churches.

A copy of "The Choirmaster," by John Adcock, will be sent every month to the writer of the best paragraph under this heading. Paragraphs should be sent direct to the Editor by the 17th of the month. The winning paragraph in this issue was sent by Mr. J. J. Brazier.

METROPOLITAN.

ISLINGTON.—The choir of Cross Street Baptist Church gave an excellent sacred concert on the 19th March. The programme consisted of Pattison's cantata, "The Miracles of Christ," and a miscellaneous selection of sacred songs and anthems. The soloists were Miss Adeline Boff, Miss Rose Dickins, Mr. Upton Taylor, and Mr. Archibald Holder. Mr. Smets conducted; Mr. Woodward, piano; Mr. T. Mee Pattison, organ; assisted by the Farringdon Orchestral Society.

STOKE NEWINGTON.—The Devonshire Square Church Choral Society closed its second season on 17th ult. with a highly successful concert, the programme consisting of Gaul's "Holy City" and selections from Handel's "Judas Maccabæus." The soloists were Miss Alice Simons, Miss Alice Stroud, Mr. W. H. Fothergill, and Mr. Montague Borwell, all of whom are capable artists, and acquitted themselves admirably. The choruses were well sung, with due regard to expression; and the more forceful items went with a good swing. Miss Edith Wells (pianoforte), and Mr. Louis F. Goodwin (organ), rendered excellent service as accompanists, besides playing the instrumental interludes very tastefully. Mr. G. Ernest Arundel conducted.

PROVINCIAL.

BALSALL HEATH, NEAR BIRMINGHAM.—At the Abergavenny Eisteddfod on Easter Monday, the

Ombersley Road Methodist New Connexion Choir, under the able conductorship of Mr. J. Northwood, tied with a Shrewsbury choir for a prize of £20, the test piece being "Happy and blest" (Mendelssohn).

BESSES (NEAR MANCHESTER).—At the Congregational Church on Sunday evening, March 23rd, a special Lenten service was held, conducted by the Rev. A. Bond (pastor). The service was of a very impressive nature. Printed service papers were distributed containing appropriate hymns, etc., which were heartily sung by the large congregation present. The choir, under the direction of Mr. Leaver, the organist and choirmaster, sang the following pieces:—Introit, "O Saviour of the World" (Sir John Goss); chorus, "Behold the Lamb of God" (Handel); air, "He was despised" (Handel); "The Passion of Jesus" (Dr. Chas. Vincent); offertory sentences, "To do good and to distribute," "Be merciful after thy power" (Rogers); vesper, "Humbly on our knees" (Maxfield). The singing of "He was despised," by Miss Taylor, was characterised by great tenderness and expression, and made deep impression.—The Sunday school anniversary services were held on Sunday, April 13th, the preacher, morning and evening, being the Rev. H. W. Smith, of Lancaster. In the afternoon an address to scholars, parents, and friends was given by Mr. Thomas Oliver, of Chorlton-cum-Hardy. The weather was exceedingly propitious, and the attendance on each occasion was good, especially

in the evening. Special hymns were heartily sung, the singing of the scholars in the afternoon being particularly noteworthy. The choir gave the following selection of music:—Morning: Introit, Sanctus in G, Thomas Attwood; anthem, "Lord, I have loved the habitation of Thy house," Dr. Iliffe; offertory sentences, Nos. 1 and 2, T. Mee Pattison. Evening: Introit, "O worship the Lord in the beauty of holiness," E. H. Thorne; anthem, "Send out Thy Light," Ch. Gounod; general thanksgiving, setting by Dr. Naylor; vesper, "Lord dismiss us," Alvan B. Young. Mr. Leaver presided at the organ. A collection was made at each service on behalf of the school funds.

BLACKPOOL.—On April 2nd an organ recital was given in Springfield Road Chapel by Mr. S. E. Worton, R.A.M. (Hon. Cert.). The programme comprised selections from Stainer, Guilmant, Elgar, Lemare, Gounod, and an "Impromptu," which was encored. Miss Worton contributed songs by Neven, Handel, and Sullivan, the last one being loudly redemanded. There was a good audience.

BOURNEMOUTH.—Good Friday in Bournemouth was a very quiet day, being observed almost as strictly as Sunday. With the town full of visitors, it is not surprising, therefore, that the sacred concerts at the various Nonconformist churches were well attended, as were the services in the morning. In some cases, however, as at Richmond Hill Congregational and Punshon Memorial (Wesleyan), both close together (and both again near the Winter Gardens, where a concert was given), the high-class music provided attracted a good audience. At Richmond Hill, Barnett's "Good Shepherd" and Mendelssohn's "Hear my Prayer," together with some miscellaneous items, were given, Mr. Enos J. Watkins, A.R.C.O., conducting. The collection in aid of the choir funds amounted to about £20.—Mr. W. H. Hardick provided an excellent miscellaneous programme at the Wesleyan Church, the playing of Mr. Charles Fletcher (violin) and Mr. Beck Slinn, F.R.C.O. (organ), especially being appreciated. There was a large congregation.—At Boscombe Congregational Church Mr. S. Whitty Chandler conducted a performance of Gaul's "Holy City."—The annual Sunday School Festival of the Rosebery Park Baptist Church was held, the scholars giving the cantata, "The Prodigal Son."—A concert was given at the Pokesdown Congregational Church in aid of the choir funds. The first part of the programme consisted of the cantata "The Land of Promise," and the second part was made up of miscellaneous items.—A presentation has been made to Mr. and Mrs. Barkas on resigning the position of choirmaster and choir secretary at the Congregational Church, Westbourne, which they have held since the formation of the Church ten years ago. The presentation was made by Rev. A. Martindale, and consisted of a handsome silver tea service, sugar tongs, and spoons.—The Lansdowne Baptists are spending about £200 on their organ, which is being enlarged and improved.—It is proposed to build a good organ for the new Presbyterian Church (St. Mark's), which is nearing completion.

CHATHAM.—A new organ by Mr. August Gern was opened in the Bible Christian Church on March 27th, when a recital was given by Mr. E. Willmott, Miss Florence Acworth, Miss Batchelor, Mr. W. M. Newton, and Mr. G. W. Lane being the vocalists. The choir rendered several anthems.

CLIFTON.—A Lecture Recital was given in the Victoria Rooms on Wednesday, March 19th, by Mr. H. F. Nicholls, A.R.C.O., on Beethoven: His Life and Works. Dr. Frank Merrick presided, and in his opening remarks referred to the increased interest created in musical compositions by a knowledge of their authors. Mr. Nicholls gave a brief sketch of the master's life and history, and then passed in review his compositions, dealing especially with the renowned sonatas and immortal symphonies. Mr. W. E. Fowler, A.R.C.M., played four movements from the sonatas, and Mr. Maurice Alexander gave two violin selections, including the Romanza in F. Mr. A. E. Edgar was announced to sing the popular song, "Adelaide," but was prevented through indisposition. A vote of thanks to the chairman was carried at the close.

ELLAND.—At a concert held in the Baptist Chapel, Blackley, on March 16th, a short recital on the three-manual organ was given by Mr. S. E. Worton. An "Improvisation" on a popular hymn tune, previously sung by the congregation, was so warmly received that an additional solo was contributed.

FARNWORTH.—The school anniversary was held in connection with Albert Road Congregational Church on Palm Sunday. The preacher, morning and evening, was the Rev. B. Nightingale, Preston, a former pastor of the church. The combined choirs of the school and church rendered Berridge's anthem, "Come, Christian youths and maidens," at the morning service, and Darnton's "I will sing of the mercies of the Lord" at the evening service, when there was a large congregation. The children's hymns were "Hallelujah Echo" and "Come ye apart." In the afternoon a service of song, "The Bow of Promise," was given by the choir and children (reader, Mr. Ernest Kellett, B.Sc.). Mr. J. E. Nicholson, organist of the church, officiated at all the above services.

GLOSSOP.—The annual choir festival was held in Littlemoor Congregational Church on Sunday, April 13th, when special music was given. At the evening service a selection from "Judas Maccabæus" was rendered with much effect, and Mr. E. Sidebottom, A.R.C.O., contributed several organ solos. Miss N. Thorpe was the vocalist. April 20th was "Choir Sunday" at Wesley Chapel, High Street. At the morning service the anthems were "Send out Thy Light" (Gounod) and "O worship the King" (Maunder); at the evening service "The Woman of Samaria" was given. The soloists were Miss Woodcock, Miss Corless, Mr. J. Garside, and Mr. J. B. Walker, Mr. H. Fielding ably presiding at the organ. The music throughout the day was of a high order, and reflected credit on all concerned.

GRIMSBY.—For the second time the George Street Wesleyan Choir gave Dr. Bowdler's cantata, "Calvary," in the Chapel, on Palm Sunday, after the evening service. A large congregation assembled, and evidently much appreciated the manner in which this excellent work was interpreted. The mocking chorus, and the chorus, "The Veil of the Temple," were given with splendid vigour and precision of attack, while the hymns were simply rendered to perfection. The solo parts were most carefully and sympathetically given by members of the choir, and the accompaniments were played on the organ with marked taste and ability by Mr. T. J. Bryant. Mr. Dawson, the choirmaster, who conducted, received many congratulations at the close.

HECKMONDWIKE.—The anniversary services, in connection with George Street Congregational Church, were held on Sunday, April 13th. The choir sang special music at both morning and evening services. The introit at the morning service was, "Lord on us Thy grace display." The chant was taken to Elvey in G. Dudley Buck's "O clap your hands," was the anthem, the bass solo being effectively sustained by Mr. A. L. Barber. In the afternoon Farmer's "Christ and His Soldiers" was rendered. Miss Nellie Clough, of Dewsbury; Miss Clarke, Mr. K. Milnes, and Mr. B. G. Crowther very ably took the solo portions. The choruses were creditably rendered by the choir. Attwood's "Holy" was taken as introit at the evening service. The chant was sung to Robinson in E, which was followed by Bennett's "God is a Spirit," sung with great taste by Misses Marsden and Brooke, and Messrs. Milnes and Crowther. Haydn's chorus, "The Heavens are telling," was sung with force and vigour, the trio portion by Miss Marsden and Messrs. Brooke and Radcliffe. Mr. R. H. Bruce was at the organ, and Mr. H. Marsden was the conductor. At the close of the evening service the preacher, the Rev. C. H. Share, A.T.S., of Cleckheaton, paid a very high compliment to the choir on the way they had acquitted themselves.

LONG EATON.—Sunday, April 6th, was the date fixed for the anniversary of the Congregational Sunday School, and though somewhat earlier in the year than last year, the day proved to be fine, and very successful services were held. The collections for the day (£14) were not as much as formerly, but considering that the remainder of the debt on the class-rooms, amounting to £50, had only recently been raised in connection with the Twentieth Century Fund, they were satisfactory. Mr. Jasper Hard, of the Nottingham Congregational Institute, was the preacher for the day. Mr. Hard is concluding his studies in Nottingham, and in June crosses the Atlantic to take charge of a church in Canada. The sermon in the morning was for the teachers; in the afternoon an address on "The Little Captive Maid" for the children, and in the evening a sermon for young people. Special hymns were sung by the children, and included Mr. A. Berridge's "Go Forward, Christian Soldiers," which was sung with so much success two years ago. H. E. Nichol's "Warriors of the Lord" was well sung, as was the same composer's "Glory to God on High." The success of the day was made by Miss Ruth Atkins, who sang the solo, "Come unto Me" (Nichol) with vocal accompaniment. Mr. A. E. Button was the conductor, and Mr. A. C. Harris the organist. A string septette accompanied the children.

NEWBURY.—It is a commendable feature of the Primitive Methodist Choir that, having raised the original outlay in the purchase of the organ, it seeks by holding an anniversary to obtain funds for maintaining the instrument, and also meeting the choir expenses, thus relieving the trustees of a charge which otherwise would devolve on them. The annual event for urging the claims of the choir for support took place on Sunday and Monday, March 23rd and 24th. On the former day services were conducted by the Rev. George Standing, of Chipping Norton, whose discourses were refreshing for their originality and practical application. At the annual meeting held on the Monday night Mr. Councillor Midwinter, J.P., presided, and addresses were given by the Rev. J. Neville, J. S. W. Stanwell, G. Stand-

ing (Chipping Norton), W. Brown (Abingdon), and A. Marshall (Faringdon). The report presented referred to several concerts given in town and country, and to the good feeling existing among the choir members, who are most attentive and regular in their duties, as was borne out by the registrar in his system of marking attendances at practice, as well as at services. Special hymns and anthems were used morning and evening, and in the afternoon a musically illustrated dialogue, entitled "Gideon," was given by eight young people. Mr. Charles Griffin and Mr. Arthur Smith, the regular organist, divided the work at the instrument. Mr. Smith conducted the anthems, which were rendered in a most creditable manner, and reflected great credit upon the performers, and were as follows: "March on ye soldiers true" (Darnton), "The Lord is my Light" (P. E. Fletcher), the solo in which was beautifully rendered by Miss P. Swaite. Collections amounted to £4 15s. 6d.

NEWPORT, MON.—An organ recital was given in Victoria Road Congregational Church on Monday, March 17th, by Mr. H. F. Nicholls, A.R.C.O. The programme included the overture, Ruy Blas (Mendelssohn), Melody in E (Rachmaninoff), Capriccio in D (Fumagalli), Seraphs Strain and Le Carillon (Wostenholme), and Coronation March (Meyerbeer). The choir also rendered two anthems. A silver collection was taken at the close.—Stainer's "Crucifixion" was given before a large congregation on Good Friday evening. The Rev. J. Bailey conducted the devotional exercises in the absence of the pastor (Rev. Elwyn Thomas) through indisposition. The solo parts were taken by Messrs. Pritchard, Gronow, Rees, Naish, and Jones. The prize anthem "Eternal Light" was also rendered at the close, the solo being sustained by Miss Mabel Gronow. Mr. H. F. Nicholls presided at the organ.

PONTREATH, CORNWALL.—The Easter Services in connection with the Wesleyan Church were brought to a close on Thursday, April 3rd, by a public tea in the schoolroom, which was well attended, and in the evening by a grand concert in the chapel, given by Mrs. F. Thomas' Violin, Mandoline, Banjo, and Guitar Band. There was a good congregation, and the concert proved a success in every way. The selections by the band were rendered with great taste and precision, and were well received. The vocalists were Miss Bertie Thomas and Miss Edna James, whose singing was good, and evoked much enthusiasm. The accompanists for the soloists were Mrs. F. Thomas and Miss Gwen Thomas, and for the band Miss Clara Kent. The chairman, the Rev. J. T. East, Mr. Blight, and others, spoke in the highest terms of praise of the concert. Mr. and Mrs. F. Thomas and pupils had a hearty vote of thanks.

SWINDON.—The sixteenth annual musical festival by the Victoria Street Congregational Choir was held on Wednesday, March 19th, in the Mechanics' Institute, where a large audience assembled. The work selected this year was Arthur Sullivan's oratorio, "The Prodigal Son," and admirably each and all came through the ordeal. The principals were Miss Susie Chirgwin (soprano), Miss Emily Chirgwin (contralto), Mr. Arthur Price (tenor), and Mr. Chris Graham (bass), all of whom have earned for themselves a good local reputation, which they certainly sustained on the present occasion. The choir numbered 120 voices, and their efforts were supplemented by a first-class orchestral band, consisting of about thirty performers, the

whole being under the able conductorship of Mr. Wm. Hacker, who has laboured so long and so successfully to bring the choir to their present state of efficiency. The second part was of a miscellaneous character. The festival was resumed on the following Sunday in real earnestness. No doubt the success of the Wednesday gave great heart to the choir and conductor alike. The public, too, had not forgotten it, for the church was crowded, afternoon and evening; with pastor, officers, and all concerned, there was that commendable desire to do their best to make the festival a success. The morning and evening services were specially cheerful. The congregation joined heartily in the singing of the hymns, and the choir gave a splendid account of themselves in the choruses, the "Hallelujah" (Handel) being specially fine. The quartette, "God is a Spirit" (Bennett), sung by Messrs. E. and S. Chirgwin and Messrs. A. Price and Chris Graham received an effective rendering. The Rev T. Garbutt Vinson, who has only recently been called to the pastorate of this Church, is held in very great favour by the musical fraternity. He preached eloquent and appropriate sermons. In the afternoon the sacred cantata, "Joseph," was given; the work being rather long much had to be cut out. The soloists were: Soprano, Miss R. Spear; contralto, Miss L. Hill; tenors, Messrs. C. Fryer and A. Price; basses, Messrs. J. Hacker and W. Ponter. The contralto and bass duets were given with great effect. Mr. Arthur Price as Judah and Reuben was a great success. The orchestra played well, showing much taste and intensity of feeling. Mr. S. Adams at the organ was all that could be desired. The choruses were rendered with much precision.

TUNBRIDGE WELLS.—A selection of sacred music was given at Emmanuel Church as usual on Good Friday evening. The first part of the programme consisted of the "Passion Music" from Handel's "Messiah," and from the initial chorus, "Behold the Lamb of God," to the last chorus of this section, "Lift up your heads," the choir showed results of careful training and gave a most satisfactory rendering of each item. The elaborate runs in "All we like sheep" were sung in a manner which showed that the choir were not much troubled with technical difficulties, and the chorus representing the mocking of the mob, "He trusted in God," was given in a most effective manner. Miss Maude Elliott gave a most sympathetic rendering of "He was despised," and Mr. F. J. Holland was heard to great advantage in the exquisite tenor numbers in this section. The middle part of the programme was miscellaneous, and commenced with a hymn, after which Miss May Jones, a very promising young soprano, sang "Calvary," which was greatly appreciated. Leslie's "Pilgrims" was given by the choir (unaccompanied) in fine style, and Mr. Charles Palmer gave "O God have mercy," from Mendelssohn's "St. Paul," in a most artistic manner. Miss Maude Elliott still further enhanced her reputation as a vocalist in Gounod's "There is a green hill," and the beautiful setting of "Abide with me," by Meale, was sung by the choir in a most impressive manner. After the offertory, during which the overture to Handel's "Samson" was played by organ and orchestra, the last part of the programme was entered upon. It consisted of a selection from Mendelssohn's "Elijah," and commenced with a most beautiful rendering of "If with all your hearts," by Mr. F. J. Holland. Special mention should be made of the chorus, "He watching over Israel," which the choir

sang in splendid style. This selection finished satisfactorily with the solo, "Lord God of Abraham," by Mr. Charles Palmer, followed by the quartette, "Cast thy burden." Handel's "Hallelujah Chorus" was given at the finish, and proved a fitting climax to the proceedings. The service was conducted by the Rev. W. H. C. Palmer, Mr. A. W. Pierson was leader of the orchestra, and the organist and choirmaster, Mr. Percy Prior, was at the organ. Hundreds were unable to secure admittance to the service, every space being crowded, and the collection realised over £16.

WHITTLEBROOK (NEAR MANCHESTER).—On March 30th, two special musical services were held in the Primitive Methodist Chapel. In the afternoon Mr. Thos. Sharples, Mus.Bac., gave an organ recital which was much appreciated. His programme included pieces by Handel, Lardelli, Dearnaley, Dudley Buck, A. Hollins, Grison, Wely, and Meyerbeer. Miss Whitehead and Mr. W. T. Wheeler gave vocal solos, and Miss Nichols played a violin solo. In the evening the anthems were, "And the Glory of the Lord" (Handel), "Awake up my Glory" (Barnby), and "Hallelujah Chorus" (Handel). The same soloists again delighted the congregation. Mr. R. Ainsworth, of Leeds, presided at the organ, and Mr. J. Cooke was the conductor.

WOKING.—A sacred concert was given in the Baptist-Congregational Church on the evening of Good Friday by a choir of forty voices and the following vocalists: Soprano, Miss M. Needs; contralto, Mrs. Bissell and Miss Currie; tenor, Mr. E. B. Eyre; bass, Mr. C. H. Cockerell. At the piano, Mr. J. L. Phillips; at the organ, Mr. G. Macdonald. Conductor, Mr. R. Taylor. The programme consisted of several well-known songs, followed by a large portion of the "Messiah." The concert was a distinct success. Miss Needs, notwithstanding a cold, sang exceedingly well, especially in "Rejoice" and "I know that my Redeemer liveth." Mrs. Bissell and Miss Currie (members of the chorus) did well in their various items. Mr. Eyre (hon. choirmaster at Christ Church, Woking) was quite at home in the tenor music, and Mr. Cockerell in the bass, whose rendering of "The trumpet shall sound" was most impressive. The choruses were very well rendered by the choir, which was composed of the church choir, supplemented by about an equal number of voices drawn from other churches. The Hallelujah was a triumphant conclusion. Mr. Phillips at the grand piano contributed greatly to the success of the concert. The organ is not good enough for concert work, but Mr. Macdonald used it effectively in the choruses.

WILLENHALL.—On Monday, March 24th, the choir of Walsall Road Wesley Church gave a highly successful rendering of Arthur Berridge's new sacred cantata, "The Love of God," under the conductorship of Mr. W. Summerfield. A large audience assembled notwithstanding the very unfavourable weather, and by repeated applause testified to the high appreciation of the work. The choir, numbering about thirty members, did their part splendidly—time, tone, and expression receiving careful attention. The soloists—Miss C. Jennings, Mrs. A. Bailey, Mr. Davis Hill, and Mr. J. Seddons—were in splendid voice, and delighted the audience with their fine rendering of the various recits., solos, and quartettes. Perhaps the most beautiful piece of the cantata was the solo, with quartette and chorus, "When I had wandered." Mrs. Bailey's rendering made a wonderful effect

on the audience. "Let us love one another," by D. Hill, was rendered in grand style, his sweet tenor voice showing to the best advantage. "O love Divine, how sweet," by Mr. C. Jennings, was given in a very artistic manner. A miscellaneous selection concluded the programme of the evening. Mr. W. Summerfield is to be congratulated on the result of the concert. The cantata was repeated on Sunday, April 13th, by request, and was appreciated by a very large congregation. Mr. J. W. Bailey ably presided at the organ.

Nonconformist Church Organs.

ROATH ROAD PRESBYTERIAN CHURCH,
CARDIFF.

Built by Messrs. Harrison and Harrison.

Great Organ.

1. Contra Gamba	16 feet.
2. Large Open Diapason	8 "
3. Small Open Diapason	8 "
4. Hohlfloete	8 "
5. Principal	4 "
6. Harmonic Flute	4 "
7. Twelfth	2 2/3 "
8. Fifteenth	2 "
9. Mixture (3 ranks)	8 "
10. Trumpet	8 "

Swell Organ.

11. Bourdon	16 feet.
12. Open Diapason	8 "
13. Lieblich Gedact	8 "
14. Salicional	8 "
15. Voix Célestes	8 "
16. Principal	4 "
17. Mixture (5 ranks)	8 "
18. Horn	8 "
19. Oboe	8 "
20. Clarion	4 "

Choir Organ.

21. Viol di Gamba	8 feet.
22. Dulciana	8 "
23. Clarabella	8 "
24. Rohrflöte	8 "
25. Flauto Traverso	4 "
26. Harmonic Piccolo	2 "
27. Clarinet	8 "
28. Vox Humana	8 "

Pedal Organ.

29. Open Diapason	16 feet
30. Bourdon	16 "
31. Violone	16 "
32. Principal	8 "
33. Flute	8 "
34. Ophicleide	16 "
35. Clarion	8 "

Couplers (8).

36. Swell Super-Octave.	40. Choir to Great.
37. Swell Sub-Octave.	41. Swell to Pedal.
38. Swell to Great.	42. Great to Pedal.
39. Swell to Choir.	43. Choir to Pedal.

Accessories.

Four Double-acting Composition Pedals to Great and Pedal.

Four Double-acting Composition Pedals to Swell.

A Compound Pneumatic Thumb Piston to throw in and out the Coupler Great to Pedal.

Tremulant to Swell and Choir.

New Music.

NOVELLO AND CO., BERNERS STREET, W.

Contemplation. For the Organ. By H. A. Wheel- don.—A very graceful composition, specially suitable for the display of solo stops.

Coronation March. For the Organ. By Herbert W. Wareing.—Bold and vigorous with plenty of "go" in it. It can also be obtained as a pianoforte solo.

Andante. From Symphony No. 4 (by Mendels- sohn). Arranged for the Organ. By E. T. Chipp.— The Pilgrim's March is here well arranged. It needs careful pedalling.

Overture to William Tell. Arranged for the Organ. By Edwin H. Lemare.—Organists fond of Overtures will find this a splendid addition to their repertoire. It is not overburdened, as so many "arrangements" frequently are.

The British King. Song. By A. A. Needham.—A good song of its kind, and just at the present time it ought to be very popular.

Lift my Spirit up to Thee. Song. By A. C. Mackenzie.—Well written, as may be presumed, but it will not appeal strongly to hearers.

School of Pianoforte Music. Edited by Karl Klindworth. No. 1, Rondo in C (Beethoven); No. 2, Rondo in G (Beethoven); No. 3, Andante in F (Beethoven).—This new series of publications for the pianoforte will be highly appreciated. The characteristic features are accuracy of text, minute- ness of phrasing indications, and careful fingering. The preliminary instructions given with each piece, showing how certain passages are to be played, etc., are very useful. The type is good and clear.

The Village Organist. Coronation Number.— We have here a selection of pieces suitable for this special occasion, the most important being a March by Edward German, another March by Alfred Hollins, and Meyerbeer's well-known Coronation March.

Twelve Short Voluntaries. Third Set. By Max Oesten.—These are very useful for the harmonium or American organ.

METZLER AND CO., GREAT MARLBOROUGH STREET, W.

Coronation Prize March. By Percy Godfrey.—This is the composition that gained the £50 prize offered by the Worshipful Company of Musicians. It is effective and suitable for the purpose for which it is intended, and will certainly be much heard during the next two months. We much doubt, however, if any publisher would give £50 for the copyright of it in the ordinary way of business.

MUSICAL JOURNAL OFFICE, 29, PATERNOSTER ROW, E.C.

There were Ninety and Nine. Song. By Josiah Booth. 4s.—We are glad to see that this admirable setting by Mr. Booth is issued in song form. We strongly advise all singers in search of a good sacred song to get it.

Anniversary Hymns, Selection E. Twelve pieces, 1d.—Sunday School superintendents and choir- masters should certainly look at this selection, which contains popular and effective pieces by A. G. Col- born, W. Dexter Miller, W. H. Jude, A. J. Jamoun- eau, C. Darnton, Bruce Steane, L. C. Hill, Thomas Facer, Valentine Hemery, A. Berridge and A. H. Benwell. A remarkably cheap pennyworth.

The Triumph of the Cross. A Sacred Cantata.

By Arthur Berridge.—This is Mr. Berridge's latest production, and some account of it will be found in another column. It is a distinct advance upon any previous work by this composer, and we can commend it to church choirs and choral societies.

J. AND W. CHESTER, BRIGHTON.

"*Rise up, my Love*," "*God is our Hope*." Two Songs. By Herbert Botting.—These are Biblical songs, and will be useful for church use.

and I think it should be replaced, and you are the man to do this. Appreciating to the full the generous deeds that have made your name illustrious in this and other countries, and believing that in making me this donation you will be carrying on the spirit of your work,—I am, yours faithfully,

MARK TWAIN.

"P.S.—Don't send the hymn-book; send the one dollar and fifty cents.—M. T."

To Correspondents.

A. J.—"Furlando" is an antiquated dance.

VIVACE.—♩=132, or thereabouts.

W. W.—You had better follow the composer's directions as far as possible. Some adjudicators are favourably struck with "original" readings. You are more likely, however, to win the prize if you keep to the traditional rendering.

NORTHERNER.—(1) Yes. (2) Yes. (3) Joseph Williams. (4) We cannot trace it. (5) Novello and Co. or Curwen and Sons.

The following are thanked for their communications:—J. B. (Whitby), F. S. A. (Elgin), W. J. (Exeter), W. J. M. (Hereford), T. T. (Hull), W. B. C. (Cromer), T. F. (Glasgow), E. E. (Dulwich), W. P. B. (Cardiff), S. J. (Dover), F. R. W. (Limerick), D. F. (Warwick).

Staccato Notes.

PADEREWSKI is said to be working on another opera. He and his wife have dined at the White House, Washington.

THE KING has expressed a preference for "God Save our Gracious King" rather than "God Save our lord the King."

AT the Memorial service for Mr. Rhodes at St. Paul's Cathedral there were thirteen side drums, two tenor, a bass, and a pair of kettle drums.

THERE is again some outcry against the power of the Archbishop of Canterbury to grant degrees. But hitherto he has certainly used that power wisely.

A CONTINGENT of the Sheffield Musical Festival Choir will sing the choruses in Dr. Elgar's "Ode" at the gala representation at the Opera House in June.

IT seems that Sir Frederick Bridge and Sir Walter Parratt will conduct alternately at the Coronation Service. The choir will consist of the lay clerks and choristers of Westminster Abbey, St. Paul's Cathedral, St. George's Chapel, Windsor, and the Chapel Royal.

Accidentals.

MARK TWAIN'S HYMN-BOOK.—Here is a characteristic letter which Andrew Carnegie is said to have received from Mark Twain recently:—

"DEAR MR. CARNEGIE,—Understanding that you are blessed at present with an unusual surplus of income, and knowing well your generous spirit and desire to do good to those who will help themselves, I want to ask you to make me a contribution of one dollar and fifty cents. When I was a young man my mother gave me a hymn-book, which I faithfully used. It is now, thanks to my efforts, worn out,

THE ORGANIST.

I WONDER how the organist
Can do so many things;
He's getting ready long before
The choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And testing all the working parts
While listening to the prayer.

He runs a mighty big machine,
It's full of funny things;
A mass of boxes, pipes, and tubes,
And sticks and slats and strings;
There's little whistles for a cent,
In rows and rows and rows;
I'll bet there's twenty miles of tubes
As large as garden hose.

There's scores, as round as stovepipes, and
There's lots so big and wide,
That several little boys I know
Could play around inside;
From little bits of piccolos
That hardly make a toot,
There's every size, up to the great
Big elevator chute.

The organist knows every one.
And how they ought to go;
He makes them rumble like a storm,
Or plays them sweet and low;
At times you think them very near,
At times they're soaring high,
Like angel voices, singing far
Off, somewhere in the sky.

For he can take this structure, that's
As big as any house,
And make it squeak as softly as
A tiny little mouse;
And then he'll jerk out something with
A movement of the hand,
And make you think you're listening to
A military band.

He plays it with his fingers, and
He plays it with his toes,
And if he really wanted to
He'd play it with his nose;
He's sliding up and down the bench,
He's working with his knees,
He's dancing round with both his feet
As lively as you please.

I always like to take a seat
Where I can see him go;
He's better than a sermon, and
He does me good, I know;
I like the life and movement, and
I like to hear him play;
He is the most exciting thing
In town on Sabbath day.





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By Arthur Berridge.—This is Mr. Berridge's latest production, and some account of it will be found in another column. It is a distinct advance upon any previous work by this composer, and we can commend it to church choirs and choral societies.

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and I think it should be replaced, and you are the man to do this. Appreciating to the full the generous deeds that have made your name illustrious in this and other countries, and believing that in making me this donation you will be carrying on the spirit of your work,—I am, yours faithfully,

MARK TWAIN.

"P.S.—Don't send the hymn-book; send the one dollar and fifty cents.—M. T."

To Correspondents.

A. J.—"Furlando" is an antiquated dance.

VIVACE.—♩=132, or thereabouts.

W. W.—You had better follow the composer's directions as far as possible. Some adjudicators are favourably struck with "original" readings. You are more likely, however, to win the prize if you keep to the traditional rendering.

NORTHERNER.—(1) Yes. (2) Yes. (3) Joseph Williams. (4) We cannot trace it. (5) Novello and Co. or Curwen and Sons.

The following are thanked for their communications:—J. B. (Whitby), F. S. A. (Elgin), W. J. (Exeter), W. J. M. (Hereford), T. T. (Hull), W. B. C. (Cromer), T. F. (Glasgow), E. E. (Dulwich), W. P. B. (Cardiff), S. J. (Dover), F. R. W. (Limerick), D. F. (Warwick).

Staccato Notes.

PADEREWSKI is said to be working on another opera. He and his wife have dined at the White House, Washington.

THE KING has expressed a preference for "God Save our Gracious King" rather than "God Save our lord the King."

At the Memorial service for Mr. Rhodes at St. Paul's Cathedral there were thirteen side drums, two tenor, a bass, and a pair of kettle drums.

THERE is again some outcry against the power of the Archbishop of Canterbury to grant degrees. But hitherto he has certainly used that power wisely.

A CONTINGENT of the Sheffield Musical Festival Choir will sing the choruses in Dr. Elgar's "Ode" at the gala representation at the Opera House in June.

IT seems that Sir Frederick Bridge and Sir Walter Parratt will conduct alternately at the Coronation Service. The choir will consist of the lay clerks and choristers of Westminster Abbey, St. Paul's Cathedral, St. George's Chapel, Windsor, and the Chapel Royal.

Accidentals.

MARK TWAIN'S HYMN-BOOK.—Here is a characteristic letter which Andrew Carnegie is said to have received from Mark Twain recently:—

"DEAR MR. CARNEGIE,—Understanding that you are blessed at present with an unusual surplus of income, and knowing well your generous spirit and desire to do good to those who will help themselves, I want to ask you to make me a contribution of one dollar and fifty cents. When I was a young man my mother gave me a hymn-book, which I faithfully used. It is now, thanks to my efforts, worn out,

THE ORGANIST.

I WONDER how the organist
Can do so many things;
He's getting ready long before
The choir stands up and sings;
He's pressing buttons, pushing stops,
He's pulling here and there,
And testing all the working parts
While listening to the prayer.

He runs a mighty big machine,
It's full of funny things;
A mass of boxes, pipes, and tubes,
And sticks and slats and strings;
There's little whistles for a cent,
In rows and rows and rows;
I'll bet there's twenty miles of tubes
As large as garden hose.

There's scores, as round as stovepipes, and
There's lots so big and wide,
That several little boys I know
Could play around inside;
From little bits of piccolos
That hardly make a toot,
There's every size, up to the great
Big elevator chute.

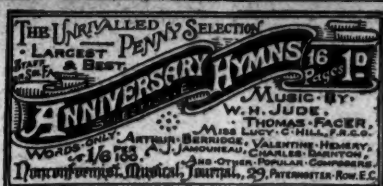
The organist knows every one.
And how they ought to go;
He makes them rumble like a storm,
Or plays them sweet and low;
At times you think them very near,
At times they're soaring high,
Like angel voices, singing far
Off, somewhere in the sky.

For he can take this structure, that's
As big as any house,
And make it squeak as softly as
A tiny little mouse;
And then he'll jerk out something with
A movement of the hand,
And make you think you're listening to
A military band.

He plays it with his fingers, and
He plays it with his toes,
And if he really wanted to
He'd play it with his nose;
He's sliding up and down the bench,
He's working with his knees,
He's dancing round with both his feet
As lively as you please.

I always like to take a seat
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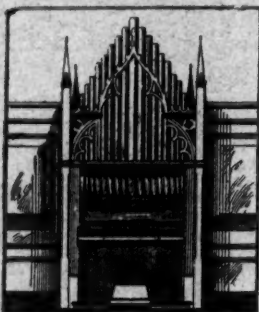
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